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Bell's Miniature Series of Painters.

Edited by G. C. WILLIAMSON, Litt.D.

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THE HOLY FAMILY.

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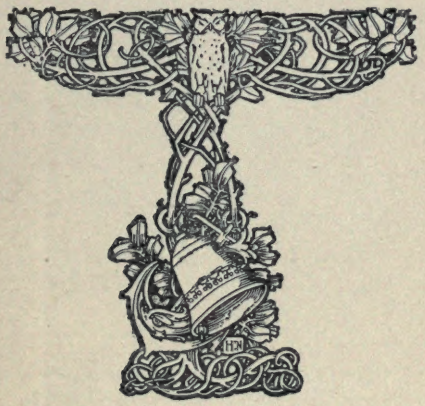
Bell's Miniature Series of Painters

MURILLO

BY

GEORGE C. WILLIAMSON, LITT.D.

AUTHOR OF "VELAZQUEZ," "FRA ANGELICO," "LEIGHTON," "HOLMAN HUNT," ETC.



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THE LIFE OF MURILLO

HE was only a poor lad, perhaps three and twenty years of age, sun-burnt, dusty and tired, with long black matted hair which hung in wild confusion over his face, shaggy as a mane, and half concealing the bright, flashing, but timid eyes which shone out beneath it. He had walked all the way from Seville to Madrid; from the south of Spain to the dry, dusty, hot capital, journeying over the mountains and across the arid plains with no other companions than the gipsy mule-drivers who had shown him the way and with whom he had shared his simple food and his very slender means. He was, however, afire with excitement and desire; eager to visit the great painter of whose fame he had heard in Andalusia; impatient to see the masterpieces of art which abounded in the capital, to learn how they were painted, and to copy them to the best of his ability.

Fortunate it was for this strange unkempt

youth, that he found in the great Court painter of the day, in the aristocratic Velazquez, a man of like emotions to himself. Both were stirred alike by the works of the great Flemings and Italians which the King had introduced into the country, and both were inspired by the vivid enthusiasm which had brought the young Murillo hundreds of miles on foot from Seville to study in Madrid the work of the old and modern masters.

Who was Murillo, and wherefore had he come to Madrid? He was a workman's child, born in the last week of the year 1617 in Seville. His parents were poor people working hard for a somewhat scanty livelihood, and his mother added to the family earnings by the sale of fruit. Bartolomé Estéban was left almost entirely to himself to run wild as he liked, and in this way he became independent and self-reliant. Fortune was to give him every chance for his self-reliance, for before he was eleven years old both his parents were carried off by pestilence, and the lad was left to the care of his mother's only brother.

He was as poor as the parents had been, but had a little money put aside, and, seeing that the lad had a desire to paint and was

facile with his pencil even at that tender age, amusing himself with sketching on the stones and walls of the city, he did his utmost for the future of his nephew by apprenticing him to a distant relation, Juan del Castillo. Juan was a clever artist who, however, had no genius, no enthusiasm, no desire for perfection. Although skilful in composition and ingenious in design and colour, he lacked the ability to do more than turn out by the score pictures, such as his patrons demanded, wanting in both life and spirit, and never rising to any high level of either artistic merit or emotional effect.

With this man the young Murillo worked, gaining from him the bare elements of knowledge, the use of his brush, some idea of the composition of a picture, and the grinding and mixing of colours. With him were other pupils, one of whom, Pedro de Moya, having some small means, soon tired of the unimaginative spirit of the studio and wandered off to Flanders, and thence, it is said, to England, in order to sit at the feet of the great Van Dyck. Pedro was away but one short year; then he came back again to Seville and the two lads foregathered, the one eager to tell, the other impatient to learn, of the pictures which the traveller had seen and copies

of many of which he had brought back to his native place. The copies were but rough and sketchy, little better than ideas boldly drawn, but they sufficed. They showed the young artist what genius, in the persons of Rubens and Van Dyck, could produce, and the stories which Pedro told, and which lost none of their charm by reason of the brilliant metaphor, the burning phrase and the airy fancy of the Andalusian student, set his companion on fire and decided him that he too must go on a journey.

Bartolomé had, however, no means at his disposal such as had carried Pedro, who at first went with the Spanish army to Flanders, on to the far shores of England. Castillo had also now left Seville and had settled at Cadiz. The uncle, who had spent his little all in placing him with Castillo, was dead, and there was no one to whom the young fellow could turn. His imagination had, however, been kindled and his desires set in motion, and there was nothing for him but a journey to the great capital, where perchance he might find some work, some chance, at least, of seeing the pictures of which he had heard. Although he could not, like Pedro, journey into Flanders, or even attempt the sea passage to the distant shores of England,

yet he would see pictures such as Pedro had seen, and would profit thereby.

A little money he needs must have, and commissions hitherto had been very few. He had been obliged to sell the few paintings which he had produced. They were but honest sketches of the peasant lads and country people around him, sold in the Feria or weekly fair; and they had been purchased by those who were going out to the colonies of Spain, that they might have something to recall the sunny land of their youth. True, there had been an occasional picture done for a convent where money was scarce and where, although the painting was wanted, the inmates had not the means to commission any eminent artist; true, there had been a *Madonna and Child* for one house and a *St. Francis and St. Thomas* for the cloister of another, but there was no steady work, and the money which these few commissions had brought in had been spent on the daily portion of bread and fruit.

Still to Madrid he must go, and therefore, saving up all he could, he invested it in a long strip of linen which he cut into many portions; upon these he painted with all the skill of which he was capable some small religious subjects, and visiting the next Feria disposed of his

paintings to the merchantmen who were sailing for the distant coasts of South and Central America, that they in their turn might dispose of them to the settlers and convents of Spain beyond the ocean.

With his scanty hoard of money in his hand he set out on his long and perilous journey, and at the end of the year, guided by the faithful mule-drivers, presented himself before the astonished Velazquez, then at the very summit of his fame.

Two men more different from each other, save that they were both Spaniards and both full of enthusiasm for art, could hardly be conceived; and the results of their intercourse proved how different they were, and how great each man was in his own special field of activity.

Velazquez was immediately interested in the younger man. The enthusiasm which had led him to walk hundreds of miles to study pictures, and the eager excitement to get to work, awoke in the mind of the Court painter a corresponding emotion, and he did his utmost to serve the young Sevillian. He opened to Murillo the doors of the royal galleries, of which he then had the charge. He even admitted him into the sacred precincts of his own studio and placed

such instruction as he could spare at his disposal. He took the lad with him when he went to see the great Count Duke Olivarez, his own patron, and led the statesman to look with kindly eye upon the younger artist. For him he prophesied a great success, and encouraged him to work his hardest and to leave no step untrodden which would raise him to higher things and help him to excel in his art. Velazquez even placed at his disposal the funds for a journey to Italy, counselling him especially to see Rome. He also allowed him to copy the masterpieces which he was then producing for their royal master and advised, criticised and encouraged him in all his work.

Seldom was a young artist so well treated as was Murillo in Madrid, and for three years he remained in the city, the friend and companion of the greatest artist of the day and perhaps of any day. Then, declining the offer of the master to send him to Rome, confident in his own power and longing to be back in his beloved Seville, he left Madrid, journeyed back to Seville in more comfortable manner than he had left it, with a heavier purse and a well-stocked portfolio, and a wealth of knowledge and experience of inestimable value to him.

He had every cause to be proud of his home. It was the ancient capital of Spain until Philip II. established Madrid in the midst of its arid plains as the new capital, and few cities in Europe can boast of greater beauty than can Seville. It was called by Spaniards "the pearl of cities," and the phrase was not far wrong. Its climate was delightful, its soil fertile and its vegetation superb, with almost tropical splendour. Its Cathedral has always been one of the great sights of the civilized world and the admiration of all who see it, while the tall Giralda Tower close by, with its marvellous Moorish lace-like stone-work is unrivalled for delicate beauty. Almost every church in the city is of interest, and in every one there are treasures in the way of pictures, vestments or jewels. The ancient nobility of the country have always had palaces within this city, and it has been noted for its scholars, its artists and its learned men of all degrees, from a very remote period.

So far as we know Murillo never again left the shelter of the Giralda Tower. He returned in 1646, and neither the Castiles nor Estremadura seem to have ever seen him again. An Andalusian he was born and an Andalusian he died; and in the Juderia of the beautiful city,

close by the great Alcázar, Murillo lived and worked to the close of his life, varying his days only by an occasional journey to Cadiz or to some other place within the province which he loved.

When first he returned to Seville he lived at No. 7, Plaza de Alfaro, near the Calle Lope de Rueda; but towards the close of his days he went to a smaller residence at the corner of the Plaza de Santa Cruz, and he was buried in the Church of La Santa Cruz. He had been baptized at the Church of La Magdalena, and the street where he was born now bears his honoured name; but of the church to which as a child he was taken, and of the one which received his remains, not a trace now remains, Soult having pulled down both buildings.

His baptismal register was saved, and can now be seen in the Church of San Pablo, and his tombstone, which bears his name and the words *Vive Moriturus*, is preserved behind the high altar of the Church of Los Menores in the Calle Guzman el Bueno.

The house where he lived now contains a famous private collection of pictures, which includes some beautiful works by the master himself and many of his pupils.

It appears that when the young artist settled down again to his work, he did not enlighten his friends as to where he had been. In the words of one of the writers of his day, "they fancied that he had shut himself up for two long years studying from the life, and had thus acquired his skill." Communication between the two cities was infrequent; there were but few persons who travelled in those days, save the muleteers, who made the journey slowly and at long intervals, and there was no one to enlighten the people of Seville and probably but few persons who had cared to inquire where Murillo had been. His secret was safe in his own breast, and he was now ready to put into practice the lessons which he had learned. He speedily did so, and amazement grew apace as he painted the eleven pictures commissioned by the Franciscans for their cloister, which were to depict the lives of the Minorites and their miracles, especially those of the newly canonized St. Diego of Alcala. They were the first work of the artist on his return to Seville, and were entirely different from anything which had been seen in Seville before.

Three of these pictures now adorn the gallery of the Louvre (1716, 1717 and 1737), and the

reason for the astonishment of the Sevillians is not difficult to find. At the advice of Velazquez the young artist had gone direct to nature for his inspiration, and had translated the stories of the saints and the narratives of the Bible into popular dialect. He treated them as actually happening in Spain, amongst the very people who surrounded him and were his models; not in specially posed figures, set into the suggested appearance of gods or of heroes, but in the men and boys who were about him, in their natural actions and the very ordinary details of their life.

There were artists already in Seville, and the names of such men as Pacheco, Herrera, Valdés Leal and Zurbaran were as household words in the city. Their fame was, however, soon eclipsed by the newcomer, and their archaic manner and their tame lifeless style were soon to give way to the truth and strength of nature-painting which Murillo was to reveal to them.

For the first time Spain saw depicted the beauty of her everyday life, the charm of the occurrences which went on in her own streets; and it was a revelation which took her by surprise, and aroused mingled feelings of astonish-

ment, of resentment, and almost of horror, in the minds of those who gazed at the early works of the artist.

From the very first this was the line taken by Murillo. He loved his country passionately; he realized its charm; he revelled in its glorious colour, in its brilliant light, and in the soft rich depth of its shadows. The stories connected with the Faith, of which he was so devoted a son, were in his mind connected with the events of the life about him. He knew nothing of Palestine, but he did know Spain. He felt that the two countries had much in common, that the stories of Biblical writ might have fittingly taken place in Spain, and for the Spaniard he resolved that they should be set in Spanish surroundings. He therefore went frankly to nature for all he wanted, and when he had to paint Scriptural scenes or the events in hagiological literature, they were painted from the people about him, in the landscapes which he knew and loved, and with models in the costume of the countryside, such as were familiar to every Andalusian of his day.

Over all this naturalism he cast the glamour of a strong emotion. He was an emotional painter, and to the emotions he made his appeal.

A devoted son of the Church, he worked steadily at religious art with a single aim and a fervent activity; taking the things of daily life, clothing them in a veil of mystery, in a fervour of religious awe, and appealing to that sensuous quality which is so characteristic of the piety of southern Spain.

We know but few details of his domestic life. He married in 1648 a wealthy lady, Doña Beatriz de Cabrera y Sotomayor of Pilas, near Seville, and painted her lovely face many a time in his pictures. He had two sons and a daughter, for whom he painted the portrait of himself which now belongs to Earl Spencer, and which was done when he was sixty years of age. It represents him as a kindly man, somewhat stern in appearance, tenacious and determined, but possessed of some humour and a considerable amount of resolution coupled with religious fervour.

His daughter, Francisca, entered the Convent of the Mother of God in Seville, and both his sons became priests.

Gabriel went to America, and hardly anything of his history is known. Gaspar, who inherited some of his father's talent and painted a few fine pictures in his style, became eventually a Canon

of Seville Cathedral, being very much helped in obtaining that position by Don Joseph de Veitia Linago, an author and a man of good means, who had married the sister of Murillo's wife.

The life of the artist was a busy one, as the authorities of the cathedral and the heads of the religious orders vied with each other in giving him commissions for the adornment of the churches under their care. Besides this, he was a very popular man in Sevillian society, and his house was the favourite resort of all who had any claim to be considered persons of taste or letters. The house was a good one, and, thanks to the earnings of the artist and the large means which his wife had brought him, was well appointed and well kept up. Murillo was looked upon as the chief painter in Seville, and his "evenings" were popular gatherings, frequented by all the best society of the place.

Most of his greatest works date from the period which commenced in 1652. In that year he executed a very important picture called *Our Lady of the Conception* for the Friars of the True Cross.

Of this picture, enormous in size and powerful in character, the story is told that the monks

for whom it was commissioned first saw it as it stood upon the ground in the studio of the artist, and, pronouncing it a daub, rough and ill-painted, refused to have anything to do with it, or to accept it for the suggested position. Murillo, however, pointed out to them that it was only intended to be seen at a great height and from a distance, and that, therefore, to judge of its effect from the ground was not to do it justice; so the Prior, more to humour the artist than for any other reason, allowed him to place the huge canvas in the dome for which he had painted it. Before this was done, however, the Prior distinctly announced to the artist that he would not accept the picture, and that it was "worthless." When, however, it was in its place, the astonishment of the monks was complete. They were startled at the effect produced: the picture which they had denounced as a daub revealed itself in all its wondrous beauties, every detail being apparent, and that which looked like mere masses of paint showed itself as flesh, draperies and clouds of such beauty as had never before been seen in the city. The monks now changed their minds and determined to keep the picture; but Murillo had taken it down again, and only allowed them to purchase

their own picture on payment of double the price originally agreed upon, as a lesson to them to trust him in his own work rather than to condemn what they did not understand. The event had an important effect on his after reputation.

Three years after that, by order of Don Juan Federighi, Archdeacon of Carmona, he painted pictures of *St. Isidor* and *St. Leander*, Archbishops of Seville, for the sacristy of the Cathedral, and a *Nativity of the Virgin* for the high altar. In the following year for the Baptistery he painted *St. Antony of Padua*, one of his finest works, which is still hanging in the position for which it was intended.

In 1656 the four large semicircular pictures for the Church of Santa Maria la Blanca were painted, commissioned by a constant patron of the artist, Canon Don Justino Neve y Yevenes.

Two of them represented the story of *Our Lady of the Snow*, from whom the worthy Canon had taken his name, and the episodes of which led to the foundation in Rome by a wealthy senator of the Basilica of Santa Maria Maggiore.

These two pictures are still in Madrid, but they do not adorn the church for which they

Hanfstängl photo.] [*Berlin.*

THE VISION OF ST. ANTONY.

were painted. They were taken to Paris by Marshal Soult, but were returned when peace was concluded. The other two semicircular pictures, which represent the *Immaculate Conception* and *Faith*, are still to be seen in Paris.

Following upon this work came the commission for other paintings in the Cathedral, eight oval half-length figures of saints, which are now to be found with other works by the master in the Chapter-house of the Cathedral (*Sala Capitular*).

In 1671 a great religious ceremony took place in Seville, perhaps the most important which the city had ever witnessed. It was in honour of the canonization of St. Ferdinand III., who had died in 1252 and had just been raised to the altars of the Church. The Cathedral was specially decorated, and to Murillo was allotted the Capilla Real, where the body of the saint still lies stretched out in a silver shrine before the high altar. It is not very clear of what the decoration consisted which Murillo supplied, but it was probably in the form of large canvases painted with scenes from the life and history of the new saint, which were suspended, in Spanish fashion, around the walls of the chapel. One of the priests of the Capilla, which is almost a church of itself and has its own regular staff of

clergy, Don La Torre Farfan, wrote the adulatory poems in honour of the new saint, and introduced a reference to the work of Murillo in decorating the chapel. "One dares scarcely trust one's eyes," says he, "for fear one is looking at a phantom and not at a real thing. We are lost in wonder, when we gaze at the pictures, at the talent of our Bartolomé Murillo, who here has created that which cannot be surpassed."

In many more phrases scattered through the chief poem he praises the work of the artist in no measured terms, comparing him, after the manner of the day, with Apelles, Titian and Van Dyck.

In this same year Murillo commenced what was his most important commission, the eleven paintings for the Hospital of La Caridad which belonged to the brotherhood of the same name, a guild of which the artist was himself a member.

The foundation dated back to the year 1578, but although the hospital was still being carried on in the time of Murillo, the church dedicated to St. George had been allowed to fall into ruin and was in a desperate state. A member of the guild, Don Miguel Mañara Vicentelo, determined to devote the remaining years of his life to religion, and especially to the restoration and

decoration of this fine church. He was a man of great benevolence and of sincere humility, and by his example he encouraged others to follow in the same manner of life. The brotherhood increased very largely after he had taken up its cause, as he persuaded many of his friends, Murillo amongst the number, to join it, and also brought in many of the aristocracy of the city to its ranks and considerably augmented its wealth. One friend, Don Gomez de Castro, bequeathed his whole estate to the brotherhood for its purposes, and from rich and poor, nobleman and beggar, he obtained alms for the purposes of holy charity.

Under his auspices the church was rebuilt, and the hospital enlarged and greatly improved, while the funds of the charity were placed upon a more satisfactory footing.

The good work commenced by Mañara still continues, and the hospital for poor bed-ridden and aged men, under the care of one of the religious orders, the Sisters of Charity, and watched over by the Brotherhood of La Caridad, is one of the most interesting places to be seen in Seville.

The inscription over the door of the hospital is a very characteristic one. It reads: "This

house will stand as long as God is feared in it, and Jesus Christ is served in the persons of His poor. Whoever enters here must leave at the door both avarice and pride."

Six only out of the original pictures painted for it by Murillo now remain in Spain, and hang in the church; the others were carried away by Soult, and, excepting one, they have never been returned to their owners. The solitary one which found its way back to Spain is one of the finest, and represents *St. Elizabeth of Hungary tending the Sick Poor*. This is now at Madrid, and to be seen in the Academy of San Fernando, No. 11, Calle Alcalá.

Murillo took four years to paint this series of pictures. Three were for the side chapels, where they still remain; they represent the *Annunciation*, the *Infant Saviour* and the *Infant St. John*. The remaining eight were for the sides of the church, and represented *Moses striking the Rock* (still *in situ*), the *Return of the Prodigal*, *Abraham and the Three Angels*, and the *Charity of San Juan de Dios* (still *in situ*) on the left side, and on the right the *Miracle of the Loaves and Fishes*, the *Healing of the Paralytic*, *St. Peter Released from Prison*, and the *St. Elizabeth* already mentioned.

The *Abraham and the Angels* and the *Prodigal's Return* now belong to the Duke of Sutherland and are at Stafford House; the *Release of St. Peter* is in the Hermitage Gallery; and the *Healing of the Paralytic* is said to be in the United States, whither it passed after the sale of the Tomline Collection.

When the Caridad work was completed, Murillo's old patrons, the Franciscans, came upon the scene. It was this Order which had given him his first commission after his return from Madrid, when he painted the eleven pictures for the cloisters of their house within the walls; and several times since then they had commissioned some of the finest works which the master ever painted. Now they were determined to have again the best work which he could produce, and they carried him off to the Capuchin Convent, which was then being erected outside the walls on the site of the Monastery of St. Leander and the Church of St. Justa and St. Rufina. For six years Murillo laboured in this building, and during three of them he is said not to have left the convent for a single day. He painted in all some twenty large pictures, most of which are still in Seville, hanging in the National Museum, as, in order to save them

from the rapacity of Soult, they were sent during the war to Gibraltar and only returned to Seville when peace had been declared in 1814.

The finest, perhaps, in the gallery are those which represent *St. Thomas of Villanueva giving Alms*, *St. Felix Cantalicio with the Infant Saviour*, *St. Antony of Padua*, *St. Francis with the Saviour*, *St. Joseph carrying the Holy Child*, and the *Madonna and Child*, which was said to have been painted upon a linen napkin.

The largest work which Murillo did for the Franciscans, representing the *Pardon of St. Francis*, is in the Prado Gallery at Madrid.

Besides these works Murillo also painted for the Franciscans a *Crucifixion* on a wooden cross for the high altar of the church, and two lovely paintings, representing *St. Michael* and the *Guardian Angel*, the latter holding by the hand the soul of the man under its charge, depicted as a little child, and tenderly guarding it from all harm while itself looking upwards to the Father in heaven, the ruler of both the angel and its charge. These two pictures are to be found in the Chapel of the Guardian Angel in Seville Cathedral.

Before he had completed the work for the Franciscans, Murillo was asked by his old friend

the Canon, who had commissioned the pictures for Santa Maria la Blanca, to undertake some more work for him, and this time it was for a home for aged priests called the Hospital de los Venerables.

For this he painted three pictures and a portrait of his patron. The *St. Peter Weeping* is still to be found in Seville in the gallery; the *Virgin and Child* is in the Buda Pesth Gallery, while a replica of it hangs at Cadiz. The *Portrait of Neve* is now in the collection of the Marquis of Lansdowne in Berkeley Square. It is a delightful figure of the scholarly priest seated in a chair with his favourite spaniel at his feet, and was done as a token of gratitude for all the work which the worthy Canon had done for the hospital.

The third picture which Murillo painted for this hospital is the famous *Immaculate Conception*, which is now in the Louvre. It was taken away by Soult from Spain and retained in his own collection until 1852, when at his sale it was bought for the Louvre at an enormous price.

The reason which induced Murillo to paint so many representations of the Madonna of the Immaculate Conception was the strong feeling

which existed in Spain with reference to the dogma which was the subject of such paintings. It was not at that time an article of faith in the Catholic world (*de fide*), and was not so promulgated till 1854; but it was a cherished belief, a definite opinion, and men were not allowed to speak or preach anything contrary to it. The decree to that effect issued by Paul V. had only been announced in the year of Murillo's birth, and was received in Spain with immense enthusiasm. No dogma had ever been so readily accepted or so fervently believed in Spain, and the announcement that it was not to be spoken against, preparing the way for its becoming a definite article of faith, was hailed with delight. A contemporary writer states: "Spain flew into a frenzy of joy. Archbishop de Castro performed a magnificent service of Te Deum and thanksgiving in the Cathedral, and amidst the thunder of the organ and the choir, the roar of all the artillery on the walls and river, and the clanging of the bells in all the churches of Seville, swore to maintain and to defend the special doctrine which was held in that see in such particular esteem." No wonder that all the conventual houses vied with each other to obtain from Murillo, the special painter of purity and loveli-

Hanfstängl photo.] [*National Gallery.*

ST. JOHN BAPTIST AND THE LAMB.

ness, representations of the Madonna exemplifying this great dogma.

Other work upon which the artist was engaged was for the Augustine Friars, for whom he painted several pictures, two of which are still in the gallery of Seville. They represent the *Appearance of the Madonna and Child to St. Augustine* and *St. Augustine in his Study*, writing his famous treatises.

A third picture for the same order is in France, and illustrates the story of St. Augustine rebuking a child for attempting to fill the waters of the ocean into a little hole in the sand which he was gradually supplying with water from a shell. The saint in his turn is rebuked by the angel (who was sent under the garb of a child to teach the lesson) for attempting to limit the wisdom of God, or to confine within the limits of his finite mind all the infinite teaching of Divine Providence.

Other pictures for this Order illustrated the life of St. Thomas of Villanueva.

A little later than the time to which we are referring, Murillo painted the picture of *St. John with the Lamb*, which hangs in the Prado Gallery, and an example of which is also to be seen in the National Gallery of London. Another

noteworthy picture of this, the best time of his life, represented a favourite legend of Seville, which recorded how the saintly Archbishop of Toledo, *St. Ildefonso*, was presented by the Madonna with a superb chasuble from the treasury of heaven as a reward for his devotion to the Virgin, and for the constant way in which by his words and writings he strove to uphold her dignity and importance. Murillo also painted several notable portraits, mostly of men, besides those alluded to already, and he produced some charming landscapes.

For a time, not feeling equal to landscape work, he had employed a friend of his, the leading landscapist of the day, Don Ignacio Iriarte, to paint in the backgrounds to some of his pictures, notably those depicting Old Testament events; but the two friends had a disagreement as to one of the pictures and separated, and from that time Murillo did his own landscapes. One of the best of his works of this character belongs to Mr. Andrew Hichens, and hangs at Monk's Hatch, Guildford.

We have already mentioned that after his first long journey to Madrid, Murillo settled down in Andalusia and never left it again Indeed his journeying hardly extended beyond the bound-

aries of his native city Seville and its neighbourhood; but once in his life he travelled to the very outskirts of the province. A visit to Cadiz was made at the request of his old friends the Franciscans, for whom he was asked to paint five pictures to be placed in the Capuchin Church of that place.

While at work on the largest of these he met with an accident, and fell from the scaffolding which he was mounting in order to reach the upper part of the picture. He was seriously injured by the fall, and lay for some time insensible, only recovering to find that he was unable to paint any more or even to complete the picture of the *Marriage of St. Catharine*, upon which he had been engaged at the time.

Fortunately two at least of the smaller pictures had already been done, and all three are still to be seen in Cadiz, the larger one completed by the hand of Meneses Osorio, who executed the subsidiary portions and the background, the central and more important group having been done by the master before his fall.

Murillo was carried back to his home at Seville and lived for some months after his accident; but he does not appear to have again been able to take up the brush, and his remain-

ing days were passed in religious exercises connected with the Church of Santa Cruz, in which he would often spend many hours engaged in prayer.

He was a constant attendant at Mass all his life, very few mornings finding him absent, and during the last few months of his life he never missed either the Mass or Benediction and Vespers in the evening. His will was made by the notary Antonio Guerrero on the afternoon of the 3rd of April, 1682; but while it was being written out at the artist's dictation he was seized with a fainting attack, and passed away in the arms of his old friend Neve and his pupil Villavicencio before the deed could be completed or signed.

His wife had predeceased him, his elder son was at a seminary, and his younger son, then only a lad, was the only member of his family who was with him at the last.

His will is a striking proof of the religious spirit which actuated his whole life.

He acknowledges his faith in no measured terms; gives instructions as to his burial and for four hundred Masses to be said for his soul; orders other Masses for the soul of his cousin, Maria de Murillo; leaves a legacy to his servant;

mentions what are his debts and what is owing to him, and forgives some of the debts which are owing to him on account of the poverty of the debtors; appoints the portion of his daughter Francisca, who had taken the veil; and expresses his gratitude to his late wife for all her goodness to him and for the property which she had brought to his estate, declaring that at the time of his marriage he had neither landed property nor riches, but that besides what he inherited from his wife he was now able to bequeath several houses, money, plate, pictures and furniture.

The artist was buried with great pomp and ceremony, in the place which he had himself selected, at the foot of a picture of the Descent of the Cross by Campaña, which hung in a chapel of the church where he attended; but, as already stated, neither the church nor his tomb now exists, having been destroyed when Seville was in the hands of the French.

In personal character Murillo was a gentle, quiet, affectionate man, free from all envy or malice, a man of simple habits, of benevolent intentions, stern towards deceit, quick in praise, rapid in discernment, and there have been few artists whose lives were better reflected in their

works, or whose memories have left behind them more savour of a good life and a noble endeavour worthily carried out, than was the case with this painter of Seville, Bartolomé Estéban Murillo, the well-beloved.

Hanfstangl photo.] [*The Hague.*

THE MADONNA AND CHILD.

THE ART OF MURILLO

MURILLO is a popular painter. His works are accepted by the general observer as beautiful, and there is not the mystery about his art which attends that of a greater master such as Velazquez. His ability to tell a story, and to tell it well, attracts attention; his delightful schemes of colour are pleasing; the simplicity of his aim, the engaging frankness of his art, all render him attractive; and an ordinary criticism, if made at all, would take the form of a desire for more strength and an impression that there is, perhaps, an oversweetness in the picture.

As a rule critics divide his productions into three groups. First, those painted in the early part of his career, cold, sombre and somewhat too definite, which are said to be in his "cold style," *estilo frio*. Secondly, those which were produced later, where the colour is deeper and the contrasts stronger between the light and the shadow; where the children or the fruit are

painted with very full colour, flowing out from a rapid and easy brush, and where brilliance and warmth are notable features. These are said to be in his "warm style," *estilo calido.* Lastly, those painted, as are most of his religious pictures, and all the works towards the end of his life, in a wondrous misty golden haze, which with some marvellous aerial power melts tint into tint, softens and illumines all the colours, and fills the whole conception with a quality of mystery and wonder, which gives the name to the style, *estilo vaporoso*, or the misty style.

These divisions must not, however, be too closely considered in a review of the art of Murillo, as they are only approximate and general.

There are religious paintings in the *calido* style; there is at least one in the *frio* style which belongs to the middle of the life of the artist; and there is a well-known genre painting which is done in the *vaporoso* style which some critics have said was used solely for religious paintings.

The main characteristics of Murillo are, first of all, his human instinct, his naturalism, his homeliness, and then perhaps the power which he possessed, as did the Umbrians and the

Milanese in Italian art, of awakening emotion, of enkindling devotional feeling and acting upon the mind of the observer in the manner in which the mind of the artist was itself acting when the work was in course of creation.

Murillo imbedded in his pictures part of his own self. He planted in them the religious feeling which formed so intimate a part of his own life. He worked *con amore*, putting out his utmost skill, and therefore his pictures produce in the minds of those who see them, and are ready for the result, the impressions which it was desired they should convey.

That he is at times over sweet even to the limits of insipidity must be frankly confessed; but the critic who makes such an assertion is usually one who has seen but little of the work of the master, and has been unable to realize, by reason of his inexperience, the full strength of the artist at his best. Murillo could be as strong as he liked, so strong as to astonish the average critic; but he was never rough or brutal in his strength, and there was a sympathy and a fervour about his strength which redeemed it.

In brilliance there are few to equal and fewer still to excel him. His best works stand out

from their backgrounds with a sheer brilliance of effect which is little short of marvellous.

His modelling is full of vigour, exquisitely balanced, never too elaborate, and always true, just and correct.

His conceptions were fresh, bright and happy, winning the love of those who saw them, and causing his finished works to be cherished with an amount of affection and tender regard which is almost unique in the history of art. He was so essentially national, and more than that, so truly Andalusian, that by his own people he was regarded as almost divine. By those for whom the pictures were painted, whether monks or friars, clergy or laity, they were regarded as sacred revelations of the stories of Scripture, to be treated with the utmost reverence.

So religious was the man, and so much religious feeling was there in his pictures, especially of that sensuous order which appealed to the fervent Spaniard, that the paintings were given a position in Spain as works of religious art to which no other paintings ever attained. The glow of their colour, the richness of their quality, the depth of the shadow or the strength of the light, which characterized them, were all features appealing forcibly to the people of sunny

Hanfstängl photo.] [*Munich.*

THE DICE PLAYERS.

Spain, and to the childlike love of brilliance and of colour which is so intimate a part of their lives.

It is by his subject pictures, however, that Murillo should be specially judged, and it is in them that his greatest merit is apparent and by them that his fame should stand. They are the frankest and most truthful expressions of the life of the people ever painted. They reveal Spain in its most fascinating aspect; they speak of the colour, of the heat, of the light, of that land of perpetual sun; they are of the very atmosphere of Andalusia, and what is so remarkable about them is the absolutely novel unreserve with which they are painted, and that in a country where art was bound down by hard and fast regulations, and where up to the time of Murillo the rejection of conventionalism had never been thought of for one single moment.

It is by these *genre* paintings that we see the high-water mark of his genius, and it was in them that he allowed the fullest expression, the most supreme evidence of his high ability to shine forth. These subject pictures, however, formed but a small proportion of his total output. The bulk of his commissions were for religious subjects, and to them he gave the same character.

The persons in the groups are Spaniards, the scene is Spain, the colouring that of his own country, and therefore the enthusiasm with which they were received was unbounded.

Murillo was deeply impressed with the importance of painting. He loved his art; he realized its value, its influence, its decorative importance, but more than all its religious significance. He desired that there should be many others practising the same art in Seville, and he therefore founded an academy in which the scholars paid whatever they could afford. In it they were able to draw from the living model, and obliged to devote all their time whilst within its walls to the exercise of their art. In this way he foreshadowed exactly the same course that a couple of centuries after was in full force in Paris and is still regarded as the best method of teaching.

The academy was started on January 1st, 1660, in one of the rooms of the Lonja, or Exchange. There was to be a meeting every month of the members, two presidents to superintend the work of the pupils on alternate weeks, a treasurer, a secretary and a chaplain.

Murillo and Herrera were the first presidents, Ignacio Iriarte the landscape-painter the secre-

tary, and the treasurer was Juan de Valdés Leal, a very celebrated artist of the time.

At Murillo's academy the rules were very strict. No swearing or loose talk was allowed, no conversation unconnected with the business of the school was tolerated, and admission was only given to persons of upright lives who were prepared, day by day, to acknowledge the divinity of God, the Divine Presence in the Holy Sacrament, and the pure Conception of the Madonna.

Herrera was only connected with the academy for a year, as soon after it was founded he left to reside in Madrid. Valdés Leal remained for five years connected with it, and then he withdrew, and practically the control remained with Murillo, the founder. After a while he too had to withdraw owing to his increasing work, and the academy broke up after his death, having lasted only twenty years.

Murillo gave all the instruction in this academy freely; other artists were perhaps paid, but Murillo took no fees and devoted a considerable amount of his already over-full time to the work. Whilst he lived it flourished, and he drew a large number of scholars around him, and by his kindness, unfailing courtesy and patience won their

closest affection; but when he died the academy went to pieces, for his successors worked solely for themselves, and had not the noble aspirations or the fervent religious spirit which characterized the master.

One of the characteristics of Murillo was his profound admiration for the works of other men.

At the time of his greatest success he was the most humble of artists, and ever seemed to prefer the works of other painters to his own. Many hours when in prayer in the Church of Santa Cruz he passed in front of a great Crucifixion painted by Campaña, executed a hundred years before, which yet, in his opinion, was finer than anything he had himself ever painted.

It was so bold and strong and powerful a work, that another artist, Pacheco, is said to have remarked that he did not like to be left alone with it in the dim gloom of the chapel; but Murillo loved to look at it, and one day on being told by the sacristan that the time for leaving the church had arrived, and being asked for what he was waiting, he replied, "I am waiting till those men (pointing to the picture) have brought down the body of our Blessed Lord from the ladder," a high tribute to the effect and verity of the painting.

To the last Murillo insisted that Iriarte painted landscape better than he did, and that Valdés Leal painted better portraits; but the opinion of later days has not coincided with these views.

It is strange to notice, as a friend has recently pointed out to me, how little Murillo was influenced by Velazquez, although associated so much with him at his most impressionable age. His work bears little more than a trace of the influence of the greater master, and his individuality must have been very strong and forcible for him to have resisted the temptation to adopt the ideals and methods of the more lofty genius. The work of Murillo distinctly proves his own strong personal feeling, his faith, his aim, and his determination to carry out his purpose.

OUR ILLUSTRATIONS

FIVE of our illustrations are selected from Murillo's numerous sacred subjects, while the other three are examples of his studies from life.

One of the best known of his sacred pictures, ranking very close in popular estimation to the *Immaculate Conception* in the Louvre, is the far finer group in our National Gallery, of which we give not only the entire picture, but also separately the head of the Christ Child.

THE HOLY FAMILY

This painting was one of those which Murillo painted at Cadiz during his last visit to that city, where he met with the accident which shortened his life.

It was not, however, painted for the Capuchins, but, it is believed, for a private family, that of the Marquis del Pedroso, and it certainly remained in the hands of that family until 1810, when it left Spain, and after some wanderings

Hanfstängl photo.] [*National Gallery.*

THE HEAD OF CHRIST.

was at length purchased for the National Gallery.

It resembles in many ways the picture in the Louvre, the figure of the Almighty being very similar in both and represented in much the same position, with numerous angels attending Him. In both the Child stands upon a raised object, while the Madonna in both appears to be taken from the same model. The Louvre picture, however, contains representations of St. Elizabeth and St. John the Baptist, who are not depicted in the London painting.

The Christ in the National Gallery stands between the Blessed Virgin and St. Joseph, and is being presented to the adoration of the world, while upon His head descends the Holy Ghost in the form of a dove. The Father extends His arms in blessing from the clouds, gazing in affection upon His well-beloved Son.

The face of the Christ (of which a separate illustration is given) is of the greatest beauty and refinement. It is that of a Spanish child, such as may often be seen in the streets of Seville to this day, with swarthy countenance suffused with the tender glow of carnation which comes from outdoor life, but there is a transfiguration in the features, which are full of the

deepest emotion. There is a sweet tenderness about the upward look, betokening a fuller understanding than has hitherto existed in the mind of the Holy Child as to the supernatural mission which He has to fulfil in the world.

The Madonna is just a fine example of the Spanish mother, and the boy is quite evidently her son, bearing a strong resemblance to her; while St. Joseph is no more than a typical Spaniard, with the dark hair, the rich colour and the full expressive eyes characteristic of the race.

The tone of colouring of the picture is equally typical. The yellow and brown of St. Joseph, the fine contrast of the red dress of the Madonna with the over drapery of a greenish blue and the mellow purple of the Holy Child all afford such a colour scheme as can be realized in a moment in Seville. Murillo's great power of going to nature is very evident in this work. He has taken the models from those about him, has painted them honestly and well, the modelling of the hands, which are in each figure full of expressive character, being exceptionally fine. Then, spreading over the whole his marvellous vapour (*estilo vaporoso*), he has blended the tints into each other, has hidden the scene in a veil

of mystic hue, combining the fresh and vigorous colours into perfect harmony. Out of it all shines the ethereal beauty of the face of the Child. That is the point of greatest attraction in the work. It is to that he directs attention, and in that face he has striven to express the sense of a revelation, the knowledge of a high destiny, the acquiescence in a superior will acting for a divine purpose, and the humble self-negation which the holy life revealed to the full. In this it will be fairly said he has succeeded, and to gaze at the picture is to understand the purpose of the artist and to admire the consummate power with which he has set it forth.

MADONNA AND CHILD

In the *Madonna and Child* in the collection at the Hague there is greater simplicity. Here again the Virgin and the Child are both frankly Spanish personages simply painted, and for the spiritual character of the picture the artist depends upon the accessories of their position in the clouds, the mysterious glow in which he has set them, and the dignity with which he has represented them.

There is just that deep thoughtfulness upon the

countenance of the Madonna which can be seen in any typical Sevillian woman tenderly thinking about her first-born child whom she holds in her arms. There is a thoroughly childlike look in the infant, far removed from the infantile old men that have been too often presented in such pictures by other painters. Sympathy, affection, thoughtfulness, tenderness, reverence shine out from the expressive features of the mother; wonder, amazement, expectation are to be found on the face of the Child. They are alone, those two, set in the clouds watching, waiting, thinking, and in their very simplicity and loneliness, and in the absolute truth of all their expression, lies the call to higher thoughts.

The picture is full of devotion, inspiring in its qualities and yet simple and natural, and the one because it is the other.

Here again the exquisite modelling is to be noticed, the hands, true indexes to the mind, are well formed and painted with the utmost care and fidelity. The face of the Madonna, an oval framed in with the dark rich hair, is refined and thoughtful, the eyes brilliant and wet with the gleam of tears.

The whole picture is brilliant. It is wrapped in the golden haze so expressive of the work of

Murillo, and it shines out as if but recently painted.

It is all so human, so natural, so home-like, that one is convinced that there is the Mother of Christendom, and that she is waiting to sympathize, and eager for the world to see and adore her Son, the Son of God, whom she bears in her hands.

SAINT ANTONY OF PADUA

The picture of the *Vision of St. Antony of Padua* is now in Berlin, another of the fruits of Marshal Soult's rapacity and theft. It belonged to the Convent of San Pedro Alcantara, for which it was painted, but in 1810 Soult brought it from Seville. The story which it illustrates is a very familiar one to those who study the life of St. Antony. The Incarnation was the favourite subject of his addresses. To him it was the greatest topic which the world could afford, and to its contemplation he gave up a great deal of time, until at length the humility of the Godhead in taking the form of a child seemed to overshadow by its marvel the greater mystery of the Redemption. Our Lord is said in the story to have recognized the devotion which the Saint felt towards Himself by appearing to him as a

little child, after St. Antony had been preaching to a vast congregation with more than usual eloquence and discernment on his favourite subject.

It was in a desert where the people had been gathered together, and after the sermon, when the Saint was alone, meditating upon the Incarnation, a stream of light fell from heaven and down it travelled the Holy Child, surrounded by the companions of His youth, the Holy Innocents. The Saint fell upon his knees in adoration, and the Child entered into his arms and placed His rosy cheek against the pale, hard countenance of the Friar.

The holy man is holding the Divine Child in his arms, not daring to press Him too close in his embrace, full of reverence and love, and his fine face is lit up with an ecstasy of delight at the marvellous honour which had been done him. The attendant angels are simply bright, merry, playful children, full of fun and frolic, paying no attention to the event which is taking place, but delighted to find themselves once more on earth. Two are playing with a tall lily, an emblem of the Saint which is constantly introduced into such pictures; while a third has seized upon the missal belonging to the Friar

and is turning over the pages in search of pictures. All the emotion of the work is rightly focussed upon the two faces of the Divine Child and the Saint, and to them the artist has given his finest skill and his closest attention. The figure of St. Antony, who has suddenly fallen upon his knees and whose attitude bespeaks the utmost devotion, is a fine piece of drawing, while the careful, lovely modelling of the flesh, both of the Child and of the hands and face of the Saint, is worthy of particular attention.

The painting is suffused with that golden glow which characterizes the religious pictures of the artist. Its colour is a perfect harmony of tints, warm, rich, glowing; the light breaks through from the heavens and floods the centre of the picture, and from it gleams out with clearness the pure white of the lily. The contrast of the dark brown habit, full of broken lights, which are in places almost orange and in places the mellowest of gray, on the one side of the painting, with the full grandeur of sunlight flowing down from the skies on the other side, is very marked, and serves to bring the central episode of the work into strong emphasis.

The angels but serve to accentuate the homeliness of the whole scene, and to impress the

observer with the idea which the artist had in his mind, that of the condescension of the Divine Child in appearing to the Saint as a child, and with all the love and attributes of a child. The picture fulfils its purpose thoroughly, and is at the same time a representation of engaging loveliness.

ST. JOHN AND THE LAMB

This picture also is in the National Gallery, and is one of the most popular pictures there.

It represents the youthful *St. John embracing the Lamb*, and with his left hand pointing towards heaven.

The standard of the *Agnus Dei* lies upon the ground, and the background of the picture is a dark, rocky landscape.

The quality of the painting which will first strike the observer is its marvellous brilliance. Shrouded though it is in that mystic vapour, it shines out from its surroundings with a bright glow. The eyes of the child are liquid, brilliant and full of expression; the flesh firm, sturdy and well modelled; and the lamb, clearly drawn from the life, has in its wool just that warm quality which is so true a representation of nature. There is, however, no detail which is over

expressive. The whole is well modulated, but the brilliance of the eyes and the light upon the face and vesture cause the painting to shine out with unusual force. Here again, as in all the best works of Murillo, the homeliness of the subject is apparent. The little St. John is so truly a child, affectionately holding his pet lamb in his arms; just a lad from the streets of Seville holding the paschal lamb as may be seen in that city to-day.

The child is clothed in a rough garment of skin, such as he is said to have worn in the desert, and has his reed cross with the scroll according to legend. He clings to the lamb, emblematic of the "Lamb of God," and he points to the skies whence the Lamb was to come. The scene is the desert, with its rocks, its mountains and its dark forbidding aspect. The picture is just a homely scene with a heavenly meaning; its emblems and its accessories tell the story without any over serious phrasing, and its calm peaceful beauty, its radiant happiness, cannot fail to please and to prepare the way for a fuller understanding of the mystery which it is intended to set forth. The child is just as happy as he can be; the attitude is easy, the face is full of the glow of life, and, by reason of the sombreness

of its background, has the fullest value and effect. Murillo never painted a more pleasing conception; but perhaps the picture in the Prado of the same child with his youthful companion the Christ Child, where they are represented drinking together out of a shell, is the finer work. In both there is the same simplicity, so very slightly idealized, so true in its feeling, and with the ring of actuality about it.

In the three last illustrations we shall find that where the artist painted actual life with no intention of teaching any lesson thereby, but merely desiring to express the picturesque and the beautiful which exist in the most ordinary events of domestic life, he was, if possible, even more successful than when he dealt with sacred scenes.

Keen observation characterizes these works. Murillo must have been a man quick to notice the events which lent themselves to his purpose, of an alert intelligence, a quick eye and a ready grasp of a subject.

Moving up and down in the streets of the city he must have been ever on the look-out for subjects, and he found them in the fruit boys at the street corners, in the players of dice and

cards in the streets, in the old women in the market, in the muleteers, the country people, the players of street music, more often than in the gaily dressed or aristocratic throng.

Whenever he painted such a subject he made it live on his canvas. He gave it all the ring of truth; he painted it with loving care and attention, modelling with the greatest skill, overlooking no detail in costume, in features, in the fruit or in the street, but welding the whole of the work into such a pleasing result that it was as though the eye had but just seen the events and had forthwith placed them upon the canvas.

THE FRUIT-SELLERS

The girl in the picture has, we imagine, completed her morning's work, has sold all her fruit and has had more than ordinary good fortune in the price which she has received for it. On her way back from the market she meets her companion—brother, perchance, or friend—and shows to him the result of her morning's labour. He is just going in and has placed his basket down, from which, so full is it of fruit, some grapes and a couple of oranges have fallen out upon the ground. Keeping all the while a sharp hold on the handle of his basket for fear

that some intruder should run off with it and also that he may balance himself in his crouching attitude, the lad bends down by the side of the girl and smiles with delight as she counts out in her brown hand the coins she has taken, and shares with him the pleasure of so profitable a morning's work.

The face of the girl betokens the fact that upon her rests the care of a household. The clothes of both children are sound and good, with the exception of the girl's shoes, which are, however, sound enough for the soft, sandy roads of Andalusia along which she has to pass. There are marks of care and thoughtfulness in the way in which she has rolled up her sleeves and turned up her skirt, and in the little bag which hangs from her waist and from which she has just taken the coins. The boy also has turned up his sleeve to keep it from dirt and to give him more freedom, while the heat of the country is well expressed by the way in which the girl has allowed the upper part of her dress to drop away from her shoulders so as to allow the breezes to cool the sunburnt neck which is revealed.

There is no vaporous effect about this picture. It is in the warm style of the artist (*estilo*

Hanfstängl photo. [*Munich.*

THE FRUITSELLERS.

calido), full of fresh, strong, powerful colour, sharp in contrasts between the full sun and the shadow. It is painted with a broad sweeping movement, a full brush and generous colour scheme. The browns and blues, the vivid orange and the cool greens of the fruit, the red of the wall, the yellowish hue of the basket, all are used with consummate ability and swept into position so as to accentuate one another and make the entire picture a strong note of melodious colour.

THE DICE PLAYERS

Here another class of children is presented. These are not the children of the thrifty, thought ful class, who will gather and sell the fruit and take home the money with care. These are the children of the street, the little beggars of every Spanish town, who haunt the street corners, lurk under the shadows of a wall or an arch, and are full of restless activity and brimming over with mischief and fun. There is nothing that is evil about these children; they are just the indolent careless children of the streets; life with them is haphazard; they can live on the fruit which they gather or have given to them, and an occasional biscuit or hunk of bread, easy

to obtain. Life has no serious side to them as yet and there is an *insouciance* about their look-out on life that is refreshing for its very simplicity.

One lad has twisted up in his hair a wreath of leaves, sure token of a southerner, and evidence of that love of decoration, that inherent delight in ornament, which is so remarkable in the people of the sunny land. The other lad has a fine crop of black hair, an eager face, and both are full of interest on the game. They are keeping count with their fingers, whilst by their side stands their little companion regardless of the progress of the game and lost in a day-dream of his own. He has a loaf under his arm and a slice of bread in his hand, upon which his clean, white, gleaming teeth are eagerly fastening; but there is something on his mind, and it causes him even to forget the claims of his dog, who gazes up reproachfully in his face, unaccustomed to have his claims overlooked.

In the boy's face is some sudden thought or memory. It is there for a moment, and in a moment it will be gone and the cloud will slip from the little pathetic face and the dog will have his accustomed portion, and all will be merriment with the three again. Murillo has caught

the momentary expression and crystallized it. The scene is like a snap-shot. It is absolutely true to life and is thrown upon the canvas with vigorous strokes and swept into position with all its colour values right, its flesh firm and clear, its blaze of vivid sunlight and the black gloom of its cool shadows. As a natural expression of the beauty of everyday life this picture has few equals in the galleries of Europe.

LAD LOOKING OUT OF A WINDOW

Our last picture is also of a child, and again for choice of subject we go to the National Gallery. Murillo was evidently very fond of children. No one could have painted them so freshly and so well who had not a real love for them, and therefore a clear understanding of their special qualities. The street lads are represented by him over and over again in all sorts of familiar scenes, and here in this picture he has just painted an ordinary *Little Lad looking out of a Window.*

He is a typical young Spaniard, just a merry happy young grig; indolent, careless, indifferent, bothering himself about nothing and about nobody, but lazily lounging on the window-sill and gazing out into the street. Something amuses

him, perhaps the pranks of another boy, or a passing show; it is nothing very special, but he is watching it with interest, and a merry smile twinkles in his eyes as the scene passes along. Caught at the moment we must say again. The artist has snapped the transient glance of the lad; he has fixed it for ever, and there the boy is, idly leaning on the woodwork and laughing all over his face at the scene which has tickled him.

The flesh is so well painted that it attracts attention for its accuracy; the draperies are cleverly disposed, carelessly hung on the back of the lad so as to show the chubby shoulder and the crumpled neck. All the muscles are at rest and in easy comfort; the boy leans over on his arms and elbows, and the head is just at a comfortable angle for sight and ease. His hair is black and shaggy and hangs loosely over his forehead; but it is his eyes which attract attention, and, true to the custom of Murillo to have a *point d'appui* in his pictures, he has made the eyes of the lad the focus and in them he has told his story.

We do not know anything of the history of the lad: no one can tell who he was, whence he came or what was his career: but we do know that this

Hanfstängl photo.] [*National Gallery.*

BOY LOOKING OUT OF A WINDOW.

was not the only occasion on which he sat to Murillo, as there are three other pictures by the master in which his face appears. Perchance he came in to grind colours, or perhaps was the son of that Mulatto attendant, Sebastian Gomez, who profited so well by the instructions of the studio that he was able to finish the head of a Madonna which Murillo was prevented from completing, and to whom in reward Murillo gave his freedom.

When we know of the kindness of the master to his pupils, of the deep affection which they bore for him, of the love with which Gomez ever regarded him in return for the freedom and instruction which he gained at his hands, we can weave a pretty story in our minds as to this little lad, and indulge our imagination to our hearts' content. There is a tradition in Seville that he was the son of Gomez, and it may have some foundation in fact. It is said that he was devoted to the master, and followed him wherever he went, and that we can believe; but whatever he was, we are content to look at his bright, merry face, as it peers out on us in this picture, or in the other three pictures—once as an angel, once as a boy in the crowd, and once as a fruit dealer. We may be sure that the artist who won

all affections and lived such a holy life won the affections of this little lad, and helped to brighten his life in whatever way he could.

Truth is the great characteristic of this picture, life—moving, active, happy life—well set forth, skilfully painted and free from all needless accessories, just content to be itself and to live.

THE CHIEF WORKS OF MURILLO IN THE PUBLIC GALLERIES OF EUROPE

NATIONAL GALLERY, LONDON.

The Holy Family. (13.) Painted at Cadiz. One of Murillo's last works. 9 ft. 6 in. by 6 ft. 10 in. (See p. 40.)

A Spanish Boy at a Window. (74.) Presented to the Gallery by Mr. M. M. Zachary in 1826. Formerly in the possession of the Marquis of Lansdowne. 1 ft. 9 in. by 1 ft. 3 in. (See p. 55.)

St. John and the Lamb. (176.) Purchased in 1840 from the Collection of Sir Simon Clarke. 5 ft. 5 in. by 3 ft. 7 in. (See p. 48.)

The Nativity of the Virgin. (1257.) A colour sketch for the large picture in the Louvre. (540.) Formerly in the possession of the Duchess de Berri, and presented to the Gallery by Lord Savile. $9\frac{3}{4}$ in. by $17\frac{1}{2}$ in.

A Boy drinking. (1286.) Bequeathed by Mr. J. S. Beckett in 1889. 2 ft. 1 in. by 1 ft. 7 in.

WALLACE GALLERY, HERTFORD HOUSE.

The Virgin and Child. (13.) 5 ft. 4 in. by 3 ft. 7 in.

The Adoration of the Shepherds. (34.) 4 ft. 10 in. by 7 ft. 2 in.

Joseph and his Brethren. (46.) 4 ft. 11 in. by 7 ft. 5 in.

The Holy Family. (58.) 5 ft. 5 in. by 4 ft. 3 in.

The Annunciation. (68.) 6 ft. 2 in. by 4 ft. 4 in.

The Charity of St. Thomas of Villanueva. (97.) 4 ft. 11 in. by 4 ft. 11 in.

Also two sketches and four school pictures.

There are also fine works by this artist to be found in the Bridgewater, Apsley House, Grosvenor House, and Stafford House Collections, and in the possession of the Earl of Northbrook, Marquis of Lansdowne, Lady Ashburton, Mr. Beit and Capt. Holford in London; and in the country at Kingston Lacy (Mr. R. Bankes), Longford Castle (Earl of Radnor), Lowther Castle (Earl of Lonsdale), Belvoir Castle (Duke of Rutland), Burghley House (Marquis of Exeter), Althorp (Earl Spencer), and Woburn Abbey (Duke of Bedford).

DUBLIN GALLERY.

Portrait of Josua Van Belle. (30.) Purchased in 1866. 4 ft. 1 in. by 3 ft. 4 in.

The Infant St. John playing with a Lamb. (33.) Purchased in 1869. 2 ft. 1 in. by 1 ft. 6 in.

DULWICH GALLERY.

A Spanish Flower Girl. (199.) 3 ft. 11 in. by 3 ft. 2 in.

Two Spanish Peasant Boys and a Negro Boy. (222.) 5 ft. 3 in. by 3 ft. 5 in.

Two Spanish Peasant Boys. (224.) Companion picture.

La Madonna del Rosario. (281.) 6 ft. 5 in. by 4 ft. 2 in.

GLASGOW GALLERY.

The Repose in Egypt. (568.) From the M'Lellan Collection. 3 ft. 2 in. by 4 ft. 1 in.

AUSTRIA-HUNGARY

BUDA PESTH.

The Flight into Egypt. (775.)

Christ giving the Bread. (777.)

The Holy Family. (779.)

Portrait of a Man. (781.)

BUDA PESTH—*continued.*

The Madonna and Child. (780.)

St. Joseph with the Infant Christ. (798.)

FRANCE

THE LOUVRE.

The Immaculate Conception. (1708.)

The Immaculate Conception. (1709.)

The Birth of the Virgin. (1710.)

The Virgin in Glory. (1711.)

The Virgin of the Rosary. (1712.)

The Holy Family. (1713.)

Our Lord in the Garden of the Mount of Olives. (1714.)

Christ at the Column. (1715.)

The Miracle of San Diego; the Angels in the Kitchen. (1716.)

The Youthful Beggar. (1717.)

Portrait of the Poet Quevedo. La Caze Collection. (1718.)

Portrait of the Duc d'Ossuna. La Caze Collection. (1719.)

GERMANY

BERLIN GALLERY.

The Appearance of the Holy Child to St. Antony of Padua. (414.) (See p. 45.)

DRESDEN GALLERY.

The Head of St. Clare. From the Dudley Collection. (703 B.)
The Martyrdom of St. Roderick. (704.)
The Madonna and Child. (705.)

MUNICH GALLERY.

St. Thomas of Villanueva healing a Lame Man. (1303.)
Two Beggar Boys eating Grapes. (1304.)
Two Street Urchins with their Dog. (1305.)
Two Beggar Boys playing at Dice. (1306.) (See p. 53.)
The Fruit-Sellers. (1307.) (See p. 51.)
The Old Woman and the Boy. (1308.)

HOLLAND

AMSTERDAM.

The Annunciation. (996.)

THE HAGUE.

The Madonna and Child. (296.) (See p. 43.)

RUSSIA

ST. PETERSBURG.

The Vision of Jacob. (359.)
Isaac blessing Jacob. (360.)
The Annunciation. (361.)

ST. PETERSBURG—*continued.*

The Immaculate Conception. (362.)
The Adoration of the Shepherds. (363.)
St. Joseph and the Infant Christ. (365.)
The Repose in Egypt. (367.)
The Flight into Egypt. (368.)
The Holy Family. (369.)
The Crucifixion. (370.)
The Assumption of the Virgin. (371.)
The Vision of St. Antony. (373.) From the Cathedral of Seville.
St. Peter released from Prison. (372.) One of the pictures done for La Caridad.
The Death of the Inquisitor Pedro Arbuez. (374.) From the Baptistery in Seville.

SPAIN

MADRID, THE PRADO GALLERY.

The Holy Family. (854.) 4 ft. 8 in. by 5 ft. 10 in.
Rebekah and Eliezar. (855.) 3 ft. 6 in. by 4 ft. 10 in.
The Annunciation of the Virgin. (856.) 5 ft. 11 in. by 7 ft. 3 in.
The Penitent Magdalen. (857.) From the Palace of St. Ildefonso. 4 ft. 11 in. by 3 ft. 11 in.

St. Jerome kneeling in his Cave. (858.) 6 ft. 1 in. by 4 ft. 3 in.

The Adoration of the Shepherds. (859.) 6 ft. 1 in. by 7 ft. 5 in.

The Dilemma of St. Augustine. (860.) 8 ft. 11 in. by 6 ft. 4 in.

The Appearance of Christ to St. Francis. (861.) 6 ft. 8 in. by 4 ft. 9 in.

The Virgin and Child. (862.) 4 ft. 10 in. by 3 ft. 4 in.

The Apostle James. (863.) 4 ft. 4 in. by 5 ft. 4 in.

The Child Jesus as a Shepherd. (864.) 4 ft. by 3 ft.

The Child St. John with the Lamb. (865.) 3 ft. 11 in. by 3 ft. 3 in.

The Divine Child and St. John drinking from a Shell. (866.) 3 ft. 4 in. by 4 ft.

The Annunciation. (867.) 4 ft. 1 in. by 3 ft. 4 in.

The Appearance of the Virgin to St. Bernard. (868.) 10 ft. 1 in. 8 ft. 1 in.

St. Alphonsus receiving the Chasuble from the Virgin. (869.) 10 ft. 1 in. by 8 ft. 1 in.

The Virgin of the Rosary. (870.) 4 ft. 4 in. by 3 ft. 7 in.

St. Anne instructing the Blessed Virgin. (872.) 7 ft. 1 in. by 5 ft. 4 in.
Also twenty-six more.

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The Resurrection of Christ. Painted for the Convent of Mercy.
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The Immaculate Conception.
The Guardian Angel.
Christ after the Scourging.
St. Antony of Padua.
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There are also the works in the Hospital of La Caridad already mentioned (see p. 18); a picture in Santa Maria la Blanca; another in the Capuchin Church beyond the walls; and

a wonderful series of nearly thirty fine works in the Museum, the most important series of the artist's pictures, save that at Madrid, which remains.

SWEDEN

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A Boy with a Basket.

A Boy with a Glass of Wine.

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"Murillo, Leben und Werke," by Stromer.
"Murillo," by Tubino.
"Murillo," by Ellen E. Minor. London, 1881.
"Murillo," by Estelle M. Hurll. Boston, 1901.
"Velazquez and His Times," by Carl Justi, translated by Keane. 1889.
"Murillo" in the Künstler Monographien Series, in German.
"Dialogo sobre el Arte de la Pintura." Bermudez. Sevilla, 1819.
"Theoretica del Pintura." Palomino de Castro y Velasco. Madrid.
"Les Peintres Espagnols." Guellette. Paris, 1863.
"Handbook of Spanish Painting." Sir E. Head. London, 1848.
"Annals of the Artists of Spain." Sir W. Stirling-Maxwell. 1848.
"Murillo and the Spanish School." W. B. Scott. London, 1873.
"Dictionary of Spanish Artists." A. O'Neil. London, 1833.

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